

*Dup*

JOHN TAYLOR JOHNSTON'S  
COLLECTION.

*Dec. 1876.*

Sup  
7  
S. P. M.  
No 19.

Catalogue.

THE COLLECTION OF  
PAINTINGS, DRAWINGS,  
AND STATUARY,

THE PROPERTY OF  
JOHN TAYLOR JOHNSTON, ESQ.  
TO BE SOLD AT AUCTION.

THEY WILL BE ON EXHIBITION AT THE GALLERIES OF THE  
"NATIONAL ACADEMY OF DESIGN,"

CORNER 23d STREET AND 4th AVENUE,

*On the Morning of Wednesday, November 29th,*

AND

Will continue on Exhibition every Week-day and  
Evening until the time of sale,

TUESDAY, WEDNESDAY AND FRIDAY,

December 19th, 20th and 22d, 1876,

At Half past Seven, P. M.,

CHICKERING HALL, 5th Avenue, cor. of 18th St.,  
New York.

\*.\* The sale will be made under the direction of  
Samuel P. Avery, 23 Fifth Avenue, to whom orders to  
purchase and other communications may be addressed.

R. SOMERVILLE,

Auctioneer.

## NOTICE.

THIS collection of works of art needs no introduction to the public. Through the generosity of the owner the majority of them have been for years freely exhibited in this and other cities of the Union. Many of the productions have a fame as master pieces in the art centres of the world; and the whole collection has been accepted by the best judges as one of the finest, if not *the* finest, most varied, and complete collection ever brought together on this continent.

The writer of these lines having been a witness of the growth of the collection, can testify to the great care and liberality exercised by the collector.

The dispersion by auction of this collection of treasures will be an era in the art history of the country, and many regrets caused by this dispersion will be mitigated by the fact that a wide distribution of them will be an ultimate benefit to the cause of art.

The paintings have always been well cared for, and are in very excellent condition.

Mr. Johnston's entire collection will be offered *instantly*; nothing has been added, nothing has been, or will be, withdrawn, but all will be submitted to public competition.

S. P. A.

*Some of the Most Distinguished Names  
represented in this Collection.*

FOREIGN ARTISTS.

160. 138. 45	ACHENEACH (A.)	47	DELACROIX.
144	ANKER.	43	DIAZ.
127	BRETON.	51	DESCOFFE.
166	BOLDINI.	82	DYCKMAN.
151. 92	BOUGURREAU.	182	DE VRIENDT.
148. 25	BRION.	124. 28	DUVERGER.
78. 26	BAUGHNET.	182	DR WINTER.
70	BECKER.		DORÉ (GUS.) 285.
71	BENCEUR.		DE PENNE. 307
67	BRILLOUIN.	89	ESCOSURA.
21	BOURGES.		FORTUNY. 225-242 278 306
11	BILLOTTE.	159 91	FRERE (E.)
35	COUTURE.	74	FICHEL.
155	COROT.	163	FAUVELET.
67	CLAYE.	88. 81 31	GEROME.
83	CASTRES.	181	GLEYRE.
108 30	CHAVET.	117	GIDE.
91	CHAPLIN.	51	GRYER.
153	CLAIRIN.		GOODALL. 315
49 80	DELAROCHE.		GILBERT (J.) 287
142 86	DECAMPS.	85	HUNT (HOLMAN).
54	DAUBIGNY.	125 63	HASENCLEYER.
64	DUPRE (J.)	69	HUBNER (C.)

87 Bismarck

175. 77 *Hammon.*  
 88 HERBSTNOFFER. 122 ROBIE.  
 129 HELLRATH. 191. 88 SCHREYER.  
 65 HERZOG. 129 ST. JEAN.  
 HOGUET. 296. 149 SIMONETTI.  
 75 ISRAELS. 52 SCHNELFNOUT.  
 157 ISABEV. 40 SONN.  
 79 JOURDAN. SCNEFFER (A.) 229  
 JUTSUM. 213 114 SCHLOESSER.  
 137 KNAUS. 76 TURNER (J. M. W.)  
 131. 66 KOEK-KOEK (B. C.) 145 TROYON.  
 62 LELY (SIR PETER). 180. 47 TRAYER.  
 68 LEROUX (H.) 14 TEN KATE.  
 185 LELOIR (L.) TAPIRO. 277. 297.  
 150 LE POITVIN. 104 TOM (J. B.)  
 171. 34 LANDELLE. 146 VERNET (H.)  
 165 94 MEISSONIER. 190. 33 VAN MARCKE.  
 183. 71 MULLER (C. I.) 139 VERBOECKNOVEN. 192  
 156 59 MADRAZO. 56 VAN MIERIS.  
 178. 43 MENLE. 113 VAUTIER.  
 284 MURRAY (MRS. ELIZ'N.) 118 VEYHANSZ.  
 120 MEYER VON BREMEN. VELA (V.)  
 49 PREYER (J. W.) 90 VETTER.  
 111 17 PLASSAM. VIBERT. 240  
 PASSINI. 322 115 VANDERMEER.  
 123 PATROUILLARD. 84 WILLEMS.  
 221 PROUT (S.) 162 WORMS.  
 161 REYNOLDS (SIR JOS.) 32 ZAMACOIS. 323  
 186 ROUSSEAU (P.) 61 ZIEM.  
 35 ROYBET.

## AMERICAN ARTISTS.

146.58	ALLSTON.	1284	HART (W.
9	BELLOWS.	6	HOWLAND.
70.105.44	BOUGHTON.	3	HENNESSY.
97.56	BROWN (J. G.)	130.21.60	HASELTINE.
99	BROWN (H. K.)	1	INMAN (H.)
186.50	BEARD (W. H.)	184.22.10	JOHNSON (E.)
108	BRIDGMAN.	177.116.67	KENSETT.
147.72.23	CHURCH.	119.46.	LEUTZE.
74.188.74	COLE (T.)	100.12	LAMBDM.
129	CASILEAR.	154.20	MCENTEE.
102	COLMAN.	2	MORSE.
152	DURAND. 207		NICOLL. 298
90	DOUGHTY.	110	PETICOLAS.
	DARLEY. 212		PALMER.
106	DE HAAS.	143.27	RICHARDS (W. T.)
126	ELLIOTT.	55	STUART (GILBERT).
29	EDMONDS.	64	SHATTUCK.
141.13	GIFFORD (S. R.)		STORY (W. W.)
8	GRAY.	101.16	STAIGG.
72.19	GUY.		SULLY. 218.
37	GIGNOUX.	109	TRUMBULL.
109	HUNTINGTON.	112	TAIT.
185	HOMER.		TIFFANY. 284
112.29	HART (J. M.)	15	WEST (BENJ.)
134.57.5	HAYS.	78	WEIR (R. W.)
41	HENRY.	176	WOODVILLE.
		8	TOTAL

# CATALOGUE.

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## First Evening Sale.

TUESDAY, DECEMBER 19,

At half-past seven o'clock.

[The FIRST figure of the measure is the HEIGHT of  
the painting.]

100. INMAN (HENRY), deceased, N. Y. *H. C. Dodge*  
1 Ruins of Brambletye House. *225 Mad. Ave*  
9 by 12.  
From the collection of the late Chas. M. Leupp.
60. MORSE (S. F. B.), dec'd, New York.  
(A STUDY.) *A. Spencer*  
2 Gov. Tomlinson, of Conn.  
5 by 3.
80. HENNESSY (W. J.), N. A., London.  
3 Comparison. *W. Stewart*  
9 by 10. *322 5th Ave*

10

*Jacob Wendall  
J. E. 38<sup>th</sup>*

HART (WM.), N. A., New York.

60. 4 Winter Scene in Williamsburgh.  
5 by 9.

HAYS (W. J.), N. A., dec'd, New York.

65. 5 Adirondack Brook Trout. *L. P. Child  
17. w. 49.*  
17 by 21.

HOWLAND (A. C.), N. A., New York.

80. 6 Sunset on the Rhine.  
5 by 7.

80. 7 View on the Delaware.  
5 by 7.

TOPHAM (F. W.), London.

85. 8 The Wayside.  
7 by 9.

BELLOWS (A. F.), N. A., New York.

155. 9 A Nook.  
7 by 11.

JOHNSON (EASTMAN), N. A., N. Y.

310. 10 A New England Boy at Breakfast.  
12 by 9.

*J. W. Bookmist  
109 Liberty St.*

*J. S. Fisher  
109 Thomas St.*

*J. S. Buell  
5-31. 5<sup>th</sup> Ave*

*H. Fisher*



BILLOTTE (LEON J.), Paris.

Pupil of Blondel.

130. 11

The Pearl Necklace.

13 by 10.

LAMBDIN (G. C.), N. A., Phila.

90. 12

Twilight Reverie.

12 by 9.

GIFFORD (S. R.), N. A., New York.

525. 13

The Coming Storm.

13 by 24.

TEN KATE (H. F. C.), Antwerp.

120. 14

The Guard Room.

5 by 8.

WEST (BENJ.), P. R. A., dec'd, Lond.

320

15 The "Ascension," Study. 1800.

10 by 7.

STAIGG (R. M.), N. A., Boston.

120

16 Miniature of Washington Allston.

3 1/4 by 3. 1841.

Painted for the late Mrs. N. Amory.

*H. D. Little*  
*7 Benton, N.Y.*

*H. Stewart*

*J. M. Drake*

*Brookfield*  
*516. Mad. Ave*

*Gas Buell*

*Brown*

*Providence*  
*R. I.*

2570

12

PLASSAN (A. E.), Paris.

Medals 1852, '57, '59. Legion of Honor, 1859.

280. 17

The Old Bachelor.

6 by 4.

GRAY (H. P.), N. A., New York

220. 18

Hagar.

10 by 8.

GUY (S. J.), N. A., New York

110. 19

Portrait of C. L. Elliott.

12 by 10.

McENTEE (JERVIS), N. A., New York

400. 20

November Days.

12 by 18.

BOURGES (L. P. E.), Paris.

Pupil of E. Frère.

250. 21

Being Dressed.

22 by 17.

JOHNSON (EASTMAN), N. A., N. Y.

1000. 22

The Chimney Corner.

15 by 13.

CHURCH (F. E.), N. A., New York.

Medal Paris (E. U.), 1867.

Sunset in Vermont.

6 by 11.

400. 23

*F. H. Garrett*

FICHEL (EUGENE), Paris.

Pupil of P. Delaroche. Medals 1857, '61, '69. Legion  
of Honor, 1870.

The Minstrel.

7 by 9.

450. 24

*J. T. Mart.  
B. L. L.*

BRION (GUSTAVE), Paris.

Pupil of Guérin. Medals 1853, '59, '61, '63 (E. U.), '67.  
Legion of Honor, 1863. Grand Medal of Honor,  
1868.

Brittany Peasants.

6 by 4.

600. 25

*R. C. Taft*

BAUGNIET (CHARLES), Sevres.

Pupil of Drilling and Cabat. Medals, 1865 Vienna,  
1873. Chevalier of the Order of Léopold of Bel-  
gium, of Isabel the Catholic, of Christ of Portugal,  
and of the Branche Ernestine de Saxe.

"Lydia."

6 by 4.

300. 26

*A. H. Barney  
101 E 38*

*775.* RICHARDS (WM. T.), N. A., Germanton.

27 Going to the Spring.  
22 by 17.

*320.* DUVERGER (THEOPHILE E.), Paris

Medals, 1861, '63, '65.

Prayer.  
13 by 10.

*560.* HART (JAS. M.), N. A., New York

29 Trout Brook (Adirondacks).  
20 by 15.

CHAVET (J. VICTOR), Paris.

Pupil of Roqueplan. Medals, 1853, '55, '57. Legion of Honor, 1859.

*280.* 30 Man Reading.  
8 by 6.

GÉRÔME (JEAN LOUIS), Paris.

Pupil of Delaroche. Medals, 1847, '48, '55. Legion of Honor, 1855. Member of the Institute of France, 1865. One of the Eight Grand Medals of Honor (E. U.), 1867. Officer of Legion of Honor, 1867. Grand Medal of Honor, 1874.

*1200.* 31 A Bashi-Bazook.  
11 by 8.

*C. S. Smith***ZAMACOIS (EDOUARD),** dec'd, Paris.

Pupil of Meissonier. Medal, 1867.

*400.*

32

**The Puzzled Musician.**

6 by 5.

**VAN MARCKE (E.),** Paris.

Pupil of Troyon. Medal, 1867.

*2550.*

33

**Landscape, with Cattle.**

14 by 21.

**LANDELLE (CHARLES),** Paris.Pupil of Delaroche. Medals, '42, '45, '48, '55. Legion  
of Honor, 1855.*780.*

34

**Egyptian Girl. Thebes.**

17 by 11.

**COUTURE (THOMAS),** Paris.Pupil of Gros. Medals, 1844, '47, '55. Legion of  
Honor, 1848.*1000.*

35

**Female Head.**

19 by 16.

**BROWN (J. G.),** N. A., New York.*200.*

36

**Thus Perish the Memories of****our Loves.**

20 by 14.

*H. S. Little  
109. Liberty Dr**J. L. Bennett  
425 5th Ave**W. Barrett**Osborn  
C. F. Osborn  
585 5th Ave*

*J. W. Barrett*

GIGNOUX (REGIS), N. A., New York.

360. 37 Moonlight on the Saguenay.

19 by 25.

ROYBET (FERDINAND), Paris.

Medal, 1866.

960. 38 The Cock Fight.

20 by 34.

EDMONDS (F. W.), N. A., dec'd, N. Y.

39 Gil Blas and the Archbishop.

30 by 24.

250. From the collection of the late C. M. Leupp.

SOHN (C.), deceased, Berlin.

575. 40 Diana surprised by Acteon.

28 by 23.

From the Wolfe sale, 1863.

HENRY (E. L.), N. A., New York.

530. 41 The Railway Station, Westchester.

16 by 30.

DIAZ DE LA PENA (N.), dec'd, Paris.

Medals, 1844, '46, '48. Legion of Honor, 1851.

2650. 42 Forest of Fontainebleau.

23 by 19.

*Alphens Hardy*  
*140. Pearl St.*  
*Boston**Hill Smith*  
*616. Washin St*  
*Boston*

17

*L. B. Roberts*  
*1901 Spruce Cr.*  
*Phila*

MERLE (HUGHES), Paris.

Pupil of Cogniet. Medals, 1861, '63. Legion of Honor, 1866.

1615. 43

Chasing the Butterfly.

18 by 15.

BOUGHTON (GEO. H. N. A.), London.

1005 44

The Outcast.

24 by 20.

ACHENBACH (ANDREAS), Dusseldorf.

Medals, 1839, '55, '67. Legion of Honor, 1864.

1375. 45

Sun-set. Sea-shore.

16 by 23.

From the collection of Wm. P. Wright.

LEUTZE (E.), deceased, New York.

46

The Puritan's Daughter.

26 by 20.

TRAYER (JEAN BAPTISTE), Paris.

Pupil of his father. Medals, 1843, '55.

510 47

Working Embroidery.

25 by 18.

*S. Coleman 81. 5. Ave*  
**DELACROIX (EUGENE),** dec'd, Paris.

Pupil of P. Guérin. Medals, 1824, '48. Chevalier of the Legion of Honor, 1831. Officer of Legion of Honor, 1846. Commander of same, 1855. Member of the Institute of France, 1857. Born, 1798. Died, 1863.

*750.* 48 Virgil and Dante crossing the Styx.  
 13 by 19.

From the collection of Wm. L. Wright.  
 Study for the large picture in the Luxembourg.

**PREYER (J. W.),** Dusseldorf.

*1400.* 49

Fruit.

21 by 20.

From the old Dusseldorf gallery, N. Y.

**BEARD (W. H.),** N. A., New York.

*225.* 50

Grimalkin's Dream.

24 by 29.

**GEYER (G.)**

*950.* 51 Consultations of the Doctors.

20 by 25.

From the Wolfe sale, 1863.

**SCHELFHOUT (A.),** deceased, Brussels.

*610.* 52 Winter Landscape, Holland.

21 by 27.

From the Wolfe sale, 1863.

*Gallery*

*Corcoran*

*Blanchon 16 5. Ave*

*Mrs. Green*

*Garnier*

*J. M.*



ALLSTON (WASHINGTON), A. R. A.,  
deceased, Boston.

3900. 53 Spalatro's Vision of the Bloody  
Hand.

20 by 32.

(Painted at Cambridge, 1832.)

"Spalatro was employed by Schedoni to murder Ellena, the heroine of the story. The time fixed for this deed is in the night, while the victim is asleep; but on their way to her chamber the assassin's heart fails him, he refuses to do the deed; at that moment of compunction his former crimes crowd thick upon his memory, and a bloody hand seems to beckon him in the air."

"Give me the dagger," said Schedoni. Spalatro now grasped the arm of the confessor, who, looking at him for an explanation of this extraordinary action, was still more surprised to observe the paleness and horror of his countenance. His starting eyes seemed to follow some object along the passage. Schedoni looked forward to discover what occasioned this dismay, but could perceive nothing. "What is it you fear?" said he, at length. Spalatro's eyes were still moving in horror. "Do you see nothing!" said he, pointing. "Dotard! what did you?" inquired the confessor. "It came before my eyes in a moment, and shewed itself distinctly and outspread—and then it beckoned—yes, it beckoned me, with that blood-stained finger!" "This is very frenzy," said Schedoni. "Arouse yourself, and be a man!" "Frenzy! would

it were, signior. I saw that dreadful hand—I see it now—it is there again!—there!”

*Vide Mrs. Radcliffe's Romance, "The Italian,"*  
Chap. xx.

*Extract from a Letter written by Mr. ELIAS N. BALL,*  
*of Charleston, S. C.—May 7th, 1866.*

“The ‘Spalatro’ was painted for my uncle, H. S. Ball (who married Miss Channing, of Boston), under the following circumstances :

“My uncle was intimate with Allston, and visited his studio frequently. On one occasion he had been reading Mrs. Radcliffe's novel of ‘The Italian.’ and the scene from which the picture is taken struck him as being a fine one for an artist, and he read it to Allston, at the same time offering him any amount he might name for a painting of the scene. Allston being also pleased with the force of the scene, agreed to his offer and painted the picture. Before it was completed, he received several high offers for it, but, of course, declined them, as the painting was for my uncle, who, upon hearing of them, and the said offers being above the contract price, and knowing it would be useless to offer Allston more than he had engaged to paint it for (Allston being a man of the most punctilious honor and delicacy of feeling), he had the picture exhibited in Boston, New York and Charleston, and the amount of the proceeds of the exhibition (which, I believe, were considerable) was handed over to Allston by my uncle's agent in the matter.

“The painting was willed to my father by his brother, H. S. Ball (who was lost, together with his

wife, in the ill-fated steamer 'Pulaski'). It has never been out of my family, and was never sold but once, and that was at the settlement of my father's estate, when I purchased it."

In a letter to a friend, Allston said: "Since my return to America I have painted a number of pictures, but chiefly small ones. These pictures being pretty well known here, I shall mention only a few of the larger ones, viz.: 'Jeremiah dictating his prophecy'—the figures as large as life; 'Saul and the Witch of Endor,' and 'Spalatro's vision of the bloody hand.' This last is a small picture, but I mention it because it is more extensively known, and because, too, I consider it one of my best."

DUNLAP'S *History of the Arts of Design.*

# DAUBIGNY (C. F.), Paris.

Pupil of P. Delaroche. Medals, 1848, '53, '55, '57, '59 (E. U), '67. Legion of Honor, 1859. Officer of Legion of Honor, 1874.

1450. 54 Landscape (Evening).

18 by 32. Salon of 1867.

# STUART (GILBERT), dec'd, Boston.

560. 55 Portrait of Consul Barry, *Walters*

ENGLISH CONSUL AT BALTIMORE.

27 by 22.

From the collection of the late Chas. M. Leupp

## VAN MIERIS (W.)

Born at Leyden, 1662. Died, 1747.

1470. 56

Tarquin and Lucretia.  
23 by 20.

From the Wolfe sale, 1867.

Formerly in the collection of Thos. Hamlet, Esq., London. "Wonderful detail in this exquisite and beautiful work of art." *Vide* Smith's Catalogue Raisonné.

Sherwood

## HAYS (W. J.), N. A., dec'd, New York.

110. 57

Skye Terrier.  
23 by 20.H. S. Little  
Trenton N.J.

## DESGOFFE (BLAISE), Paris.

Pupil of Flandrin. Medals, 1861, '63.

1300. 58

Objects of Art.  
33 by 24.

J. Mulbank

## MADRAZO (RICARDO), Paris.

Pupil of his Father.

4600. 59 Interior of Santa Maria, Rome.

23 by 30.

Alex. Brown  
Philad.

## HASELTINE (W. S.), N. A., Rome.

280. 60 Indian Rock. Narragansett.

24 by 38.

J. W. Harris

ZIEM (FELIX), Paris.

Medals, 1851, '52, '55. Legion of Honor 1857.

1570. 61 Venice at Sunset. Entrance to the  
Grand Canal.

27 by 42.

From the Wolfe sale, 1863.

LELY (SIR PETER), dec'd, London.

575. 62 Nell Gwynne.

36 by 28.

From the collection of Martin Colnaghi, London.

4200. HASENCLEVER (F. P.), dec'd, Dussel'f.

63 Illustrations of the "Jobsiade."

A celebrated German poem, illustrating Student Life

*The Departure* . . . . . 22 by 25

*The Examination* . . . . . 29 by 35

*The Return* . . . . . 22 by 25

From the old Dusseldorf gallery, N. Y.

660. 64 SHATTUCK (A. D.), N. A., New York.

Stockbridge Scenery.

25 by 42.

HERZOG (H.), Dusseldorf.

575. 65 Norwegian Lake.

29 by 41.

J. W. Barrett

Barney  
101 E. 38th

S. S. Fisher  
115 W. 47th

M. Fiske

W. Rockefeller  
609 5th Ave.

**KOEK-KOEK (B. C.),** dec'd, Amsterdam.

Pupil of his Father. Medals, 1840, '43 Chevalier of the Order of the Lion of Netherland and Leopold of Belgium.

2800. 66 Scenery on the Upper Rhine.

32 by 42.

From the Wolfe sale, 1863.

**KENSETT (J. F.),** N. A., dec'd, N. York.

1500. 67 Afternoon on Connecticut Shore.

28 by 44.

**LEROUX (HECTOR),** Rome.

Pupil of Picot. Medals, 1863, '64, '74.

725. 68 Funeral in the Columbarium.

54 by 39.

**HUBNER (CARL),** Dusseldorf.

Pupil of Sohn. Chevalier of the Order of Leopold of Belgium. Prof. in Dusseldorf Academy.

1600. 69 The Poacher's Death.

38 by 53.

From the old Dusseldorf Gallery, N. Y.

This picture made such a sensation as to lead to a change in the German game laws.

5100. **BECKER (J.),** dec'd, Dusseldorf.

70 The Reapers' Return Home.

58 by 80.

From the old Dusseldorf Gallery, N. Y.

## MÜLLER (CHAS. LOUIS), Paris.

Pupil of Gros and Cogniet. Medals, 1838, '46, '48, '55.  
 Legion of Honor, 1849. Officer of Legion of Honor,  
 1859. Member of the Institute of France, 1864.

8200. 71 Scene at the Conciergerie Prison  
 during the Roll Call of the Last  
 Victims of the Reign of Terror.  
 9th Thermidor, 1793.

51 by 94.

Contains 17 portraits. See KEY.

## CHURCH (F. E.), N. A., New York

Medal Paris, 1867 (E. U.)

3600. 72 Twilight in the Wilderness.

40 by 64.

## BENCZUR (JULIUS), Munich.

3750. 73 Arrest of Franz Rakoczy, Prince  
 of Hungary, 1701.

46 by 62.

3100. COLE (THOMAS), N. A., dec'd, N. York.

- 74 The Voyage of Life.

40 by 60.

THE ORIGINAL SERIES. The subject is comprised in  
 Four Pictures. The first represents the period  
 of Childhood; the second, Youth; the third, Man-  
 hood; the fourth, Old Age.

J. J. Actor

J. W. Barrett

Mrs Green

H. B. Bishop

H. B. Plant

584. 5. Ave

0 811

1. CHILDHOOD.—A stream is seen issuing from a deep cavern in the side of a craggy and precipitous mountain, whose summit is hidden in clouds. From out the cave glides a boat, whose golden prow and sides are sculptured into figures of the Hours. Steered by an Angelic Form, and laden with buds and flowers, it bears a laughing Infant, the Voyager, whose varied course the artist has attempted to delineate.

On either hand, the banks of the stream are clothed in luxuriant herbage and flowers. The rising sun bathes the mountains and flowery banks with rosy light.

The dark cavern is emblematic of our earthly origin and the mysterious Past.

The Boat, composed of figures of the Hours, images the thought that we are borne on the hours down the Stream of Life. The Boat identifies the subject in each picture. The rosy light of the morning, the luxuriant flowers and plants are emblems of the joyousness of early life. The close banks and the limited scope of the scene, indicate the narrow experience of Childhood and the nature of its pleasures and desires. The Egyptian Lotus in the foreground of the picture, is symbolical of human Life. Joyousness and wonder are the characteristic emotions of childhood.

2. YOUTH.—The stream now pursues its course through a landscape of wider scope and more diversified beauty. Trees of rich growth overshadow its banks, and verdant hills form the base of lofty mountains.

The Infant of the former scene is become a Youth on the verge of Manhood. He is now alone in the



Boat, and takes the helm himself, and in an attitude of confidence and eager expectation, gazes on a cloudy pile of Architecture, an air-built Castle that rises dome above dome in the far-off blue sky. The Guardian Spirit stands upon the bank of the stream, and, with serious, yet benignant countenance, seems to be bidding the impetuous voyager God speed.

The beautiful stream flows for a distance, directly toward the aerial palace, but at length makes a sudden turn, and is seen in glimpses between the trees, until it at last descends, with rapid current, into a rocky ravine, where the Voyager will be found in the next picture. Over the remote hills, which seem to intercept the stream, and turn it from its hitherto direct course, a path is dimly seen, tending directly toward that cloudy Fabric, which is the object and desire of the Voyager.

The scenery of the picture—its clear stream, its lofty trees, its towering mountains, its unbounded distance, and transparent atmosphere—figure forth the romantic beauty of youthful imaginings, when the mind elevates the Mean and Common into the Magnificent, before experience teaches what is the Real. The gorgeous cloud-built palace, whose glorious domes seem yet but half revealed to the eye, growing more and more lofty as we gaze, is emblematic of the day-dreams of youth, its aspirations after glory and fame; and the dimly-seen path would intimate that Youth, in its impetuous career, is forgetful that it is embarked on the Stream of Life, and that its current sweeps along with resistless force, and increases in swiftness as it descends toward the great ocean of Eternity.

3. MANHOOD.—Storm and cloud enshroud a rug-

ged and dreary landscape. Bare, impending precipices rise in the lurid light. The swollen stream rushes furiously down a dark ravine, whirling and foaming in its wild career, and speeding toward the Ocean, which is dimly seen through the mist and falling rain.

The boat is there, plunging amid the turbulent waters. The Voyager is now a man of middle age: the helm of the boat is gone, and he looks imploringly toward heaven, as if heaven's aid alone could save him from the perils that surround him. The Guardian Spirit calmly sits in the clouds, watching, with an air of solicitude, the affrighted Voyager. Demon forms are hovering in the air.

Trouble is characteristic of the period of Manhood. In childhood, there is no carking; in youth, no despairing thought. It is only when experience has taught us the realities of the world, that we lift from our eyes the golden veil of early life; that we feel deep and abiding sorrow: and in the Picture, the gloomy, eclipse-like tone, the conflicting elements, the trees riven by tempest, are the allegory; and the Ocean, dimly seen, figures the end of life, which the Voyager is now approaching. The demon forms are Suicide, Intemperance and Murder, which are the temptations that beset men in their direst trouble. The upward and imploring look of the Voyager shows his dependence on a Superior Power; and THAT faith.

4. OLD AGE.—Portentous clouds are brooding over a vast and midnight Ocean. A few barren rocks are seen through the gloom—the last shores of the world. These form the mouth of the river, and the Boat, shattered by storms, its figures of the Hours

broken and drooping, is seen gliding over the deep waters. Directed by the Guardian Spirit, who thus far has accompanied him unseen, the Voyager, now an old man, looks upward to an opening in the clouds, from whence a glorious light bursts forth, and angels are seen descending the cloudy steps, as if to welcome him to the Haven of Immortal Life.

The stream of life has now reached the Ocean to which all life is tending. The world to Old Age is destitute of interest.

There is no longer any green thing upon it. The drooping figure of the Boat shows that time is nearly ended.

The chains of corporeal existence are falling away, and already the mind has glimpses of Immortal Life. The angelic Being, of whose presence, until now, the Voyager has been unconscious, is revealed to him; and, with a countenance beaming with joy, shows to his wondering gaze scenes such as the eye of mortal man has never beheld.

Bryant, in his Oration, calls the Voyage of Life "of simpler and less elaborate design than the Course of Empire, but more purely imaginative. The conception of the series is a perfect poem. The child under the care of its guardian angel, in a boat heaped with buds and flowers, floating down a stream which issues from the shadowy cavern of the past, and flows between banks bright with flowers and the beams of the rising sun; the youth, with hope in his gesture and aspect, taking command of the helm, while his winged guardian watches him anxiously from the shore; the mature man, hurried onward by the perilous rapids

and eddies of the river; the aged navigator, who has reached, in his frail and now idle bark, the mouth of the stream, and is just entering the great ocean which lies before him in mysterious shadow; set before us the different stages of human life under images of which every beholder admits the beauty and deep significance. The second of this series, with the rich luxuriance of its foreground, its pleasant declivities in the distance, and its gorgeous but shadowy structures in the piled clouds, is one of the most popular of Cole's compositions."

80,000  
**ISRAELS (JOSEPH), Hague.**

Medal, 1867. Legion of Honor, 1867.

2900. 75 Fishing Boats off Scheveningen.  
30 by 54.

**TURNER (J. M. W.), R. A., dec'd, London.**

10,000. 76 The Slave Ship.

36 by 48.

Purchased direct from John Ruskin.

*Extract from "Ruskin's Modern Painters."*

93,700  
"I think the noblest sea that TURNER has ever painted, and if so, the noblest certainly ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lips to lose themselves in the hollow of the night. The whole surface of sea in-

cluded in the picture is divided into two ridges of enormous swell, not high, nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light—the intense and lurid splendor which burns like gold, and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitfully and furiously, as the under-strength of the swell compels or permits them, leaving between them treacherous spaces of level and whirling water, now lighted with green and lump-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers, are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labors amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

"She is a Slaver, throwing her slaves overboard. The near sea is incumbered with corpses.

"I believe if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life; its color is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner's works)—the power, majesty and deathfulness of the open, deep, illimitable sea."

*Extract from Mr. Ruskin's Letter to Mr. Johnston.*

PISA, 28th April, 1872.

"I am entirely busy and very weary just now, and can only tell you of the picture that it is almost unique in perfect preservation as having come to me direct from Turner's gallery, and never exposed to damp or hot sun. \* \* \* That I think as highly of it, as a work of art, as I ever did. I part with the picture because as I grow old, I grow sad, and cannot endure anything near me, either melancholy or violently passionate. As an expression of, perhaps the strongest, *true* indignation against the *slave-trade* (not, observe, against *slavery*)—ever felt by wise persons in England, this picture ought to be where it now is, in the chief city of

North America. I wish I had as good a second, by as good a painter, against Liberty-trade.

"For its quality, not entering into any question of its agreeableness to the taste of various persons, I can answer to you very positively: There *is* such a thing as good painting, and it may be known from bad by any person who will take pains and has natural powers of sight. And Turner's is the best work that has been done in Europe since Sir Joshua Reynolds.

"There is no 'mania' for his pictures. The public are beginning to accept the fact of their value; and there are few in the market.

"When two rich people want the same picture, it may then reach almost any level at auction: and with whatever fault or short-coming, your picture is such a one as no price is likely to command again for many a day."

HAMON (JEAN LOUIS), dec'd, Paris.

Pupil of Delaroche and Gleyre. Medals, 1853, '55 (E. U.), '67. Legion of Honor, 1855.

Spring Flowers.

42 by 32.

WEIR (R. W.), N. A., New York.

Pæstum by Moonlight.

32 by 48.

3

*N. H. Vanderbilt*  
*J. Shinnick*  
*52 W 56*

*4600.77*

*260.78*

JOURDAN (ADOLPHE), Paris.

Pupil of Jalabert. Medals, 1864, '66, '69.

2300. 79

A Young Italian Mother.

39 by 31.

SCHREYER (ADOLPHE), Frankfort.

Medals, 1864, '65, '67. Vienna Exposition, 1873.

2700.

80 Wallachian Peasants crossing a Ford.

21 by 42.

GÉRÔME (JEAN LEON), Paris.

Pupil of P. Delaroche. Medals, 1847, '48, '53. Legion of Honor, 1853. Member of the Institute of France, 1865. One of the Eight Grand Medals of Honor (E. U.), 1867. Officer of the Legion of Honor, 1867. Grand Medal of Honor, 1874.

4000. 81

The Call to Prayer (Cairo)

32 by 26.

DYCKMANS (J.), Antwerp.

Officer of the Order of Leopold of Belgium.

1350. 82

Settling Accounts.

34 by 27.

CASTRES (EDOUARD), Paris.

Pupil of Zamacois. Medals, 1872, '74.

1675. 83

Japanese Bazaar.

25 by 36.



WILLEMS (FLORENT), Paris.

Medal at Brussels, 1843. Paris, 1844, '46, '55, '67 (E.U.)  
Chevalier of the Order of Leopold, 1853. Legion of  
Honor, 1853. Officer of the Order of Leopold, 1855.  
Officer of the Legion of Honor, 1864.

La Lecture.

26 by 21.

HUNT (HOLMAN), London.

Isabella and the Pot of Basil.

24 by 15—the engraved picture.

- " Then in a silken scarf—sweet with the dews  
Of precious flowers pluck'd in Araby,  
And divine liquids come with odorous ooze  
Through the cold serpent pipe refreshfully—  
She wrapp'd it up; and for its tomb did choose  
A garden-pot, wherein she laid it by,  
And cover'd it with mould, and o'er it set  
Sweet Basil, which her tears kept ever wet.
- " And she forgot the stars, the moon, the sun,  
And she forgot the blue above the trees,  
And she forgot the dells where waters run,  
And she forgot the chilly autumn breeze;  
She had no knowledge when the day was done,  
And the new moon she saw not; but in peace  
Hung over her sweet Basil evermore,  
And moisten'd it with tears unto the core."

*From Keat's Isabella, or the Pot of Basil,*  
Stanzas LII, LIII.

## DECAMPS (A. G.), deceased, Paris.

Pupil of Pujol. Medals, 1831, '34. Chevalier of the Legion of Honor, 1839. Officer of same, 1851. Born 1803. Died, 1860.

2900. 86

The Suicide. *W. F. Walters*

15 by 21.

## BROWN (JOHN LEWIS), Paris.

Medals, 1865, '66, '67. Legion of Honor, 1872.

600. 87

The Noonday Halt. *Riker*

14 by 10.

## HERBSTHOFFER (CHARLES), dec'd.

Medal, Vienna, 1873.

650.

88 Visit to the Jewish Grandparents. *R. L. Kennedy*

11 by 14.

## ESCOSURA (IGNACE DE LEON Y),

Paris.

Pupil of Gérôme. Commander of the Order of Isabel the Catholic; Chevalier of the Order of Charles III of Spain, and Chevalier of the Order of Christ of Portugal.

1000.

89 The Quarrel of the Pets. *J. F. Mart*

7 by 9.

121270

## VETTER (H. J.), Paris.

Pupil of Steuben. Medals, 1843, '47, '48, '55 (E. U.), '67.  
Legion of Honor, 1855.

125. 90 Scene in a Cabaret.  
12 by 10.

## FRÈRE (EDOUARD), Paris.

Pupil of P. Delaroche. Medals, 1851, '52, '55. Legion  
of Honor, 1855.

75. 91 Industry.  
13 by 10.

From the Wolfe sale, 1863.

## BOUGUEREAU (WM. ADOLPHE), Paris.

Pupil of Picot. Medals, 1855, '57 (E. U.), '67. Prize  
of Rome, 1850. Legion of Honor, 1859. Member  
of the Institute of France, 1876.

225. 92 Blowing Bubbles.  
10 by 8.

## DELAROCHE (PAUL), dec'd, Paris.

Pupil of Gros. Chevalier of the Legion of Honor,  
1838. Member of the Institute of France, 1838.  
Officer of the Legion of Honor, 1834. Born, 1797.  
Died, 1856.

050 93 Nymph at the Fountain.  
8 by 10.

From the Pourtales collection.

C. H. Denny Esq.  
99. Beacon St.  
Boston

P. Van Volkenburgh

D. O. Mills

**MEISSONIER (JEAN LOUIS ERN' ST),  
Paris.**

Pupil of L. Cogniet. Medals, 1840, '41, '43, '48. Legion of Honor, 1846. Grand Medal of Honor, 1855. Officer of the Legion of Honor, 1856. Member of the Institute of France, 1861. One of the Eight Grand Medals of Honor (E. U.), 1867. Commander of the Legion of Honor, 1867.

Soldiers at Cards. J. L. *Picture*

8 by 10.

From the Demidoff collection. Painted, 1860.

Sale May 25/64. 9 cent.

11,500. 94

236.9-47

*Demidoff collection*

# CATALOGUE.

## Second Evening Sale.

WEDNESDAY, DECEMBER 20,

At half-past seven o'clock.

DOUGHTY (THOS.), dec'd, New York.

130. 96 View on the Hudson River.

9 by 9.

BROWN (J. G.), N A., New York.

100. 97 Thoughts by the Wayside.

10 by 8.

CHAPLIN (CHARLES), Paris.

Pupil of Drolling. Medals, 1851, '59, '65. Legion of Honor, 1865.

390. 98

Prayer.

6 by 4.

From collection of W P. Wright.

*J. M. Vorce*

*N. Cook*  
*8. W. 53*

*S. Hawk*  
*5 E. 48*

*W. S. McC. Court*  
*Wilmington*  
 BROWN (H. K.), N. A., Sculptor, Newburgh. *Le*

*75.* 99 The Old Horse.

*W. E. Dodge*  
 5 by 7.

LAMBDIN (GEO. C.), N. A., Phila.

*105.* 100 A Sunday Morning in Spring.

19 by 10.

*360.* STAIGG (R. M.), N. A., Boston. *Sheldon*

101 The Crossing Sweepers. *H.*

14 by 11.

COLMAN (S.), N. A., New York.

*70.* 102 The Robin's Bath.

9 by 9.

*70.* 103 The Harbor of Seville. *E. M. Tait*

9 by 9.

TOM (J. B.), Hague.

*280.* 104 Study of a Bull. *H. B. Bishop*

10 by 15.

BOUGHTON (G. H.), N. A., London.

*660.* 105 Moonlight Skating Scene. *J. H. Baring*

8 by 13.

DE HAAS (M. F. H.), N. A., New York.

106 Marine View, Scarboro'. *Loaac 7 Frost*

14 by 22. *305 mad. av 2*

HUNTINGTON (D.), N. A., New York.

107 The Cromwellian. *J. W. Wheeler.*

9 by 7. *25. n 19*

BRIDGMAN (F. A.), Paris.

Pupil of Gérôme. *J. W. Bookmiller*

108 Donkey Boy of Cairo. *W. B. Bookmiller*

14 by 11.

TRUMBULL (JOHN), dec'd, N. Haven.

109 Portrait of Ceracchi (sculptor).

4 by 3.

PETICOLAS (P. A.), dec'd, Richmond, Va.

110 Miniature of Washington, painted from Life at Philadelphia. 1796.

1 by 1 1/2.

Purchased from the grandson of the artist, Chas. L. Peticolas. Later by two years than any other likeness of Washington.

PLASSAN (A. E.), Paris.

Medals, 1832, '57, '59. Legion of Honor, 1869.

111 The Physician's Visit.

4 by 3.

*J. C. Saylor*  
*Pantheist*  
*B. J.*  
*A. W. Jeff Jr.*  
*H. E. 36*

HART (JAS. M.), N. A., New York.

The Ducks, by A. F. Tait.

300. 112

A Misty Morning.

8 by 10.

*J. Healy*

VAUTIER (B.), Dusseldorf.

Pupil of M. Jordan. Medals, 1865, '66 (E. U.) 1867

360. 113

The Music Lesson.

11 by 8.

*H. I. Com*

SCHLOESER (C.), Dusseldorf.

310. 114

Reading the News.

18 by 9.

*Maite*

VANDERNEER (A.), deceased.

210. 115

Winter in Holland.

14 by 19.

From the collection of Chas. M. Leupp

*J. H.*

KENSETT (J. F.), N. A., dec'd, N. Y.

310. 116

Study of an English Oak.

14 by 20.

*J. H.*



GIDE (THEOPHILE), Paris.

Pupil of Delaroche. Medals, 1861, '65, '66. Legion of Honor, 1866.

*H. H. Cook*

410. 117 Monks Playing Chess.  
12 by 16.

VEYRASSAT (JULES JACQ.), Paris.

Medal, 1872.

*Q. S. Smith*

280. 118 Ferry on the Marne.  
12 by 24.

LEUTZE (E.), N. A., dec'd, New York.

119

Absorbed.

17 by 14.

*J. W. Brookhals  
109 Liberty*

3700. MEYER VON BREMEN (J. G.), Berlin.  
Pupil of Schadow and Sohn. Gold Medal of Prussia, 1850.

120

The New Sister.

19 by 15.

*J. M. Frazer*

160. HASELTINE (W. S.), N. A., Rome.  
121 Castle Rock, Nahant.  
15 by 27.

*H. Young  
Pohlschmidt*

## ROBIE (JEAN), Brussels.

550. Gold Medal, Brussels, 1848. Paris, 1851, '63. Gold Medal, Hague, 1861. Officer of the Order of Leopold, 1863.

390. 122 The Massacre of the Innocents.  
18 by 24.

## PATROUILLARD (—), Paris.

390. 123 A Family Council.  
25 by 18.

## DUVERGER (THEOPHILE E.), Paris.

Medals, 1861, '63, '65.

1200. 124 The First Cider.  
17 by 26.

## HASENCLEVER (F. P.), dec'd, Dusseldorf.

1025. 125 Cellar Bacchantes.  
18 by 24.

From the old Dusseldorf gallery, N.Y.

## ELLIOTT (C. L.), N. A., dec'd, N. York.

300. 126 Portrait of A. B. Durand.  
27 by 22.

## BRETON (JULES), Paris.

Pupil of Drölling. Medals, 1855, '57, '59. Legion of Honor, 1861. Medal at Universal Exhibition, 1867. Officer of the Legion of Honor, 1867. Grand Medal of Honor, 1872.

000. 127 A Brittany Shepherdess. *J. H. Baring*  
23 by 17.

## HART (WM.), N. A., New York.

400. 128 Morning after a Fog. *Blanchard*  
24 by 36.

## SAINT JEAN (SIMON), dec'd, Paris.

Pupil of Revoil. Medals, 1834, '41, '55. Chevalier of the Legion of Honor, 1843.

350. 129 Fruit Piece. *Concoran*  
19 by 26.

## HASELTINE (W. S.), N. A., Rome.

310. 130 A Calm Sea, Mentone. *J. H. Jules*  
20 by 32. *Providence*

## KOEK-KOEK (B. C.), dec'd, Amsterdam.

Pupil of his Father. Medals, 1840, '43. Chevalier of the Order of the Lion of Netherland, and Leopold of Belgium.

550. 131 Winter Scene in Holland. *J. H. Garrett*  
20 by 26.

From the Wolfe sale, 1863.

DE VRIENDT (JULIEN), Antwerp.

1800. 132

The Story of the Battle.

21 by 26.

*J. W. Bookha*

ACHENBACH (ANDREAS), Dusseldorf.

Medals, 1839, '55, '67. Legion of Honor, 1864.

2000. 133

A Norway Torrent.

24 by 31.

*Robbins*

HAYS (W. J.), N. A., dec'd, New York.

140. 134

"Ossossuag."

(Dr. Hayes' Esquimaux Dog Loader.)

30 by 24.

*W. L. Rea*  
*119. 5. 2*

ZAMACOIS (EDOUARD), dec'd, Paris.

Pupil of Meissonier. Medal, 1867.

6500. 135

The Two Confessors.

18 by 25.

*J. F. Astor*

BEARD (W. H.), N. A., New York.

375. 136

Santa Claus.

24 by 36.

*J. W. Lane*

## KNAUS (LOUIS), Berlin.

Pupil of the Dusseldorf Academy. Medals, 1853, '55, '57, '59. Legion of Honor, 1859. Grand Medal of Honor, 1867. Officer of the Legion of Honor, 1867.

000. 137

## The Old Beau.

24 by 19.

From the Wolfe sale, 1864.

*J. W. Bookhalter*

## COLE (THOMAS), dec'd, New York.

900. 138

## The Mountain Ford.

26 by 36.

From the Collection of the late Chas. M. Leupp.

*M. K. Jessup*VERBOECKHOVEN (EUGENE),  
Brussels.

Medals, 1834, '41, '55. Legion of Honor, 1845. Chevalier of the Order of Leopold, St. Michel of Bavaria, and Christ of Portugal. Decorated with the Iron Cross. Member of the Royal Academies of Belgium, Antwerp and St. Petersburg.

875. 139 Flemish Landscape and Cattle.

23 by 28.

*F. Hill Russell*ALLSTON (WASHINGTON), dec'd,  
Boston.

925. 140

## Portrait of the Artist.

30 by 25.

Painted by himself at Rome, 1805, and given by him to his friend, Mrs. Nathaniel Amory, of Boston. On Mrs. Amory's death, the picture was inherited by her sister Mrs. Wormely.

*Pell*

GIFFORD (S. R.), N. A., New York.

1575. 141 Fishing Boats coming into the Harbor of Brindisi.

21 by 40.

DECAMPS (A. G.), deceased, Paris.

Pupil of Pujol. Medals, 1831, '34. Chevalier of the Legion of Honor, 1839. Officer of same, 1851. Born, 1803. Died, 1860.

8350. 142 The Turkish Patrol, Smyrna.

29 by 36.

One of the best known pictures of this celebrated artist.

Collection Boquet

RICHARDS (WM. T.), N. A., Germantown.

550. 143 First Beach, Newport.

25 by 42.

ANKER (ALBERT), Paris.

Pupil of Gleyre. Medal, 1866.

1000. 144 The Knitting School.

30 by 48.

TROYON (CONSTANT), dec'd, Paris.

Pupil of Riocreux. Medals, 1838, '40, '46, '48, '55.

Legion of Honor, 1849.

9700. 145 Autumn Morning, Landscape and Cattle.

28 by 42.

Collection Boquet

**VERNET (HORACE),** dec'd, Paris.

Pupil of Vincent. Medals, 1812, '55. Chevalier of the Legion of Honor, 1814. Officer of same, 1825. Member of the Institute of France, 1826. Director of the French Academy at Rome, 1828. Commander of the Legion of Honor, 1842. Grand Officer of same, 1862. Born, 1789. Died, 1863.

6100. 146 Italian Bandits Surprised by Papal

Troops. collection Saturne de Mauléon  
34 by 52.

**CHURCH (F. E.),** N. A., New York.

Medal (E. U.). 1867.

12,500. 147 Niagara Falls.

Exhibited in Paris Exposition, 1867.

42 by 89.

The original picture. His best known work.

**BRION (GUSTAVE),** Paris,

Pupil of Guérin. Medals, 1853, '59, '61, '63 (E. U.), '67  
Legion of Honor, 1863. Grand Medal of Honor  
1868.

7150. 148 Brittany Peasants at Prayer.

53 by 82.

From the Wolfe sale, 1863.

**SIMONETTI (A.),** Rome.

Pupil of Fortuny.

2725. 149 Proclamation in Front of the  
Pantheon.

38 by 63.

LE POITTEVIN (EUGENE), dec'd,  
Paris.

Pupil of Hersent. Medals, '31, '36, '48, '55. Legion  
of Honor, 1843.

1300. 150 Light-house, Coast of Holland.  
48 by 35.

BOUGUEREAU (WM. ADOLPHE),  
Paris.

Pupil of Picot. Medals, 1855, '57 (E. U.), '67. Prize of  
Rome, 1850. Legion of Honor, 1859. Member of  
the Institute of France, 1876.

6000. 151 On the way to the Bath.  
39 by 30.

DURAND (A. B.), N. A., New York.

625. 152 Alpine View near Meyringen.  
31 by 44.

From the collection of the late Chas. M. Leupp.

MÜLLER (CHARLES LOUIS), Paris.

Pupil of Gros and Cogniet. Medals, 1847, '48, '55.  
Legion of Honor, 1849. Officer of Legion of Honor,  
1859. Member of the Institute of France, 1864.

1550. 153 The Letter Writer of Venice.  
18 by 25.

238.



McENTEE (J.), N. A., New York.

154

The Danger Signal.

25 by 41.

COROT (J. B. C.), deceased, Paris.

Pupil of V. Bertin. Medals, 1833, '48, '55, '67 (E. U.)  
Legion of Honor, 1846. Officer of Legion of Honor  
1867.

155 The Path through the Woods.

32 by 21.

MADRAZO (RICARDO), Paris.

Pupil of his Father.

156

In a Spanish Café.

36 by 27.

ISABEY (LOUIS EUGENE), Paris.

Pupil of his Father. Medals, 1824, '27, '55. Legion of  
Honor, 1832. Officer of Legion of Honor, 1852.

157

The Embarkation.

(French Seaport at the time of Louis XIV.)

28 by 38.

From the Wolfe sale, 1863.

CLAIRIN (J. G.), Paris.

Pupil of Picot.

158

Feeding the Flamingo.

28 by 28.

*J. W. Garrett*

*J. P. Morton*

*H. R. Bishop*  
*Mills.*

*A. Hardy*  
*Smith*  
*Harvard*

*J. W. Garrett*

## FRERE (EDOUARD), Paris.

Pupl of P. Delacroix. Medals, 1851, '52, '55.

Legion of Honor, 1855.

2400.

159

Preparing for Church.

22 by 18.

*Coreman*

## ACHENBACH (ANDREAS), Dusseldorf.

Medals, 1839, '55, '67. Legion of Honor, 1864.

1025.

160

Fishing Boats, Sunset.

16 by 23.

*J. W. Law*

## REYNOLDS (SIR JOSHUA), R.A., dec'd.

London.

2100.

161

Theophila Palmer.

20 by 16.

*R. J. Penrose*

The favorite niece of Sir Joshua. She married Robert Gwatkin, of Cornwall. As a girl she sat for many of Sir Joshua's fancy subjects, for example, the "Strawberry Girl," "Girl reading Clarissa," "Girl with a Muff," "Hope nursing Love," the "Comedy" in the Garrick picture, &c, &c.

This picture was purchased at the sale of the artist's effects after his death, by Dr. Thos. Penrose, a great friend of Sir Joshua, and a distinguished connoisseur. It was presented by Dr. Penrose, in June, 1840, to the late Mr. Lucas, an artist, and sold by his executors at Christies, London, 1875. The picture is mentioned in the artist's diary, has been engraved in mezzo tint by S. W. Reynolds, and etched by Rajon, 1875.

21200

## WORMS (JULES), Paris.

Pupil of Lafosse. Medals, 1867, '68, '69.

400. 162 Waiting at the Rendezvous.

16 by 12.

## FAUVELET (JEAN), Paris.

Pupil of Delacour. Medal, 1848.

395. 163 The Secretary.

8 by 6.

## DUPRE (JULES), Paris.

Medals, 1833, '67 (E. U.) Legion of Honor, 1849.

Officer of the Legion of Honor, 1870.

1500 164 Landscape.

13 by 10.

## MEISSONIER (JEAN L. E.), Paris.

Pupil of L. Cogniet. Medals, 1840, '41, '43, '48. Le-

gion of Honor, 1846. Grand Medal of Honor, 1853.

Officer of the Legion of Honor, 1856. Member of

the Institute of France, 1864. One of the eight

Grand Medals of Honor (E. U.), 1867. Commander

of the Legion of Honor, 1870.

600. 165 Marshal Saxe and Staff.

8 by 9. Painted, 1866.

Collection Warthheimer

*J. W. Bookhalter**C. W. Barrett**Kennedy  
Nelson  
Perrin  
Baker**G. L. 39**D. D. Miller*

BOLDINI (G.), Paris.

2150. 166 • Scene in an Orchard  
9 by 13.

BRILLOUIN (LOUIS G.), Paris.

Pupil of Drölling and Cabat. Medals, 1865, '69, '74.

570. 167 The Bookworm.  
14 by 11.

CHAVET (J. VICTOR), Paris.

Pupil of Roqueplan. Medals, 1853, '55, '57. Legion of Honor, 1859.

420. 168 The Connoisseurs.  
9 by 7.  
From the Wolfe sale, 1863.

DELAROCHE (PAUL), dec'd, Paris.

Pupil of Gros. Chevalier of the Legion of Honor, 1858.  
Member of the Institute of France, 1838. Officer of the Legion of Honor, 1834. Born, 1797. Died, 1856.

PORTRAIT OF PHILIBERT DELORME, Architect.

460. 169 Study of Head for the Hemicycle.  
6 by 5.

BOUGHTON (GEO. H.), N. A., London.

1025 170 Christmas in England.  
14 by 11.

## LANDELLE (CHARLES), Paris.

Pupil of Delaroche. Medals, 1842, '45, '48, '55. Legion  
of Honor, 1855.

800. 171

Greek Girl.  
18 by 14.

*J. Y. Martin*

## GUY (S. J.), N. A., New York.

400. 172 Trying on Borrowed Robes.  
15 by 12.

*Birdseye*  
*52 E. 19*

## BAUGNIET (CHARLES), Sevres.

Pupil of Drölling and Cabat. Medals, 1865. Vienna,  
1873. Chevalier of the Order of Leopold of Bel-  
gium, of Isabel the Catholic, of Christ of Portugal,  
and of the Branche Ernestine de Saxe.

800. 173

Improving the Eyelids.  
17 by 14.

*McAlpin*  
*673. 5th an*

## COLE (THOS.), N. A., dec'd, New York.

500. 174 Ruins of Kenilworth Castle.  
18 by 24.

From the collection of the late Chas. M. Leupp.

*J. W. Barker*

## HAMON (JEAN LOUIS), dec'd, Paris.

Pupil of Delaroche and Gleyre. Medals, 1853, '55 (E.  
U.), '67. Legion of Honor, 1855.

1350. 175

Old China Shop (Pompeii).  
19 by 16.

*G. S. Haven*

WOODVILLE (R. C.), dec'd, Baltimore.  
 410. 176 Fancy Head.  
 24 by 20.

KENSETT (J. F.), N. A., dec'd, N. Y.  
 600. 177 A Secluded Brook.  
 17 by 14.  
 From the collection of the late Ab. Cozzens.

MERLE (HUGHES), Paris.  
 Pupil of Cogniet. Medals, 1861, '63. Legion of Honor.  
 1866.  
 400. 178 Medea.  
 21 by 18.

CASILEAR (J. W.), N. A., New York.  
 1000. 179 Lake Lucerne.  
 17 by 28.

TRAYER (JEAN BAPTISTE), Paris.  
 Pupil of his Father. Medals, 1811, '21.  
 725. 180 The Hurry for the Dress.  
 23 by 19.

HOMER (WINSLOW), N. A., N. York.  
 1800. 181 Prisoners from the Front.  
 Exhibited in Paris Exposition, 1875.  
 24 by 32.

DE WINTER (L.), dec'd, Holland.

182 Moonlight, Dutch Coast.

27 by 36.

GLEYRE (CHARLES) dec'd, Paris

Pupl of Hersent. Medals, 1843, '45.

183 A Young Roman's Bath.

36 by 25.

There is no other known specimen of this artist in America.

JOHNSON (EASTMAN), N. A., N. Y.

184 The Wandering Fiddler.

24 by 36.

LELOIR (LOUIS), Paris.

Pupl of his Father. Medals, 1864, '68, '70. Legion of Honor, 1876.

185 The Temptation of St. Anthony.

24 by 36.

ROUSSEAU (PHILIPPE), Paris.

Pupl of V Bertin. Medals, 1845, '48, '49, '55. Legion of Honor, 1870. Officer of Legion of Honor, 1870.

186 "The Cock and Pearl" (Fable).

24 by 36.

*J. W. Bookhalter*

*C. S. Smith*

*Garrett*

*J. H. Astor*

*E. Beebe*

**CLAYS (P. J.), Brussels.**

Chevalier of the Order of Leopold. Medal 1867 (B. U.).  
Legion of Honor, 1873.

- 3550 187 Marine (Dutch Shipping).  
31 by 31.

**GÉRÔME (JEAN LEON), Paris.**

Pupil of P. Delaroche. Medals, 1847, '48, '55. Legion  
of Honor, 1855. Member of the Institute of France,  
1865. One of the eight Grand Medals of Honor (B.  
U.), 1867. Officer of Legion of Honor, 1867. Grand  
Medal of Honor, 1874.

8000. 188 Death of Cæsar.  
33 by 55.

Purchased at the Universal Exhibition, Paris, 1867.

**HELLRATH (E.), Munich.**

- 1275 189 The Road to the Convent.  
40 by 57.

**VAN MARCKE (E.), Paris.**

Pupil of Troyon. Medal, 1867.

5100. 190 Herd of French Cattle.  
38 by 59.

**SCHREYER (ADOLPHE), Frankfort.**

Medals, 1864, '65, '67. Vienna Exposition, 1873.

- 6700 191 Arabs Retreating.  
45 by 69.



Statuary.

660 PALMER (E. D.), Albany.  
Bust—Disappointment.

@ J. Smith

8100 VELA (VINCENZO), Italy.  
Statue—Last Days of Napoleon

Corcoran

STORY (W. W.), Rome.  
Statue—Cleopatra.

# Drawings in Water Colors, &c.

## Third Evening Sale.

FRIDAY, DECEMBER 22,

At half-past seven o'clock.

50. 192 VERBOECKHOVEN (E.), Brussels. *Van der Santen*  
Group of Goats. *38. w.*  
6 by 9. Pen and ink.
36. 193 WALKER (F.), London. *J. Sabine*  
Launce and his Dog.  
8 by 5. Water color.
12. 194 McLENNAN (JOHN), dec'd, New York. *Peabody*  
The Men who choose our Rulers.  
4 by 4. Water color. *2*
13. 195 The Apple Woman. *17 1/2*  
3 by 4. Water color. *Full*  
*127 E. 2*

10. 196 HUBERT, deceased, Paris. *7 Belts*  
Lake View. *102 mad ave*  
7 by 10. Water color.
3. 197 NOACK (HELENE), Dresden. *D. Stewart*  
Lemon. *322 S. Ave*  
8 by 11. Water color.
5. 198 Black Cherries. *Henry*  
7 by 9. Water color. *Hilton*  
*41 W. 52*
- 13 199 CHAPPEL (A.), New York. *Bull*  
The Friar—Romeo and Juliet.  
5 by 4. Oil sketch.
25. 200 RUIPEREZ (L.), deceased, Spain.  
Pupil of Meissonier. *Harry Bishop*  
Sketch for a Picture.  
8 by 7. Pencil.
23. 201 CAMINO (C.), Paris. *G. W. Collier*  
Head of Persian Girl. *H. S. Little*  
6 by 6. Water color.
12. 202 MOORE (Mrs.)  
Autumn Leaves.  
8 by 8. Water color.

31. 203 DARGELAS (H.), Paris. *L. Kount*  
 Young Wood Gatherers. *17. E. 3*  
 8 by 7. Tinted Drawing.
21. 204 The Grandmother. *L. Kount*  
 8 by 6. Pencil.
13. 205 HORMANN (J.) *Heilbr?*  
 Peasants and Snake.  
 7 by 4. Water color.
55. 206 WYNGAERDT (P. V.) *Stewart*  
 After Dinner.  
 7 by 6. Water color.
35. 207 DURAND (A. B.), New York  
 Sketch from Nature. *Van Sant*  
 10 by 8. Pencil.
62. 208 CASILEAR (J. W.), New York.  
 Group of Trees.  
 (North Conway.) *Van Sant*  
 10 by 10. Pencil.
55. 209 KAEMMERER (F. H.), Paris. *Harpe*  
 The Egyptian Artist.  
 13 by 9. Water color.
60. 209<sup>a</sup> Gaet *Van Sant*

GRANDVILLE (J. J.), deceased, Paris.  
210 Walter Scott as Sheriff.

(Alexandre Vattemare in his various characters)  
10 by 14. Pen and ink.

*J. Sabin*

GIRARDIN (Madame P.), Paris.

211

Nasturtions.

13 by 10. Water color.

*Hilton  
Henry*

DARLEY (F. O. C.), New York.

212

The Spirit of '76.

10 by 8. Crayon.

*R. B. Livermore  
133. W. 47*

DUMARESQ (A.), Paris.

213

The Camp Kitchen.

8 by 6. Water color.

*H. Locser  
Bellvidere House  
1547  
H. S. Little*

PIESOLD.

214

Holland Beggar.

8 by 12. Pencil.

EDMONDS (F. W.), dec'd, New York.

215

Man Seated.

7 by 6. Oil sketch

*C. Weller*

DELORT (C.), Paris.

35 216

Asleep

7 by 9. Pen and ink.

ROWBOTHAM (T. L.), London.

42 217

Landscape.

8 by 11. Water color.

SULLY (THOS.), dec'd, Philadelphia.

50 218 Charles Carroll of Carrollton.

(With autograph of C. C. and the artist.)

8 by 6. Water color.

LEECH (JOHN), deceased, London.

35 219

Sewing Girl.

5 by 8. Pen and ink.

HUBBARD (R. W.), New York.

60 220

Sketch from Nature.

8 by 13. Pencil.

PROUT (S.), deceased, London.

60 221

Sea Coast.

10 by 9. Sepia.

## SCHAROLD (C.)

✓ 0 222 Interior of Chartres Cathedral.

8 by 6. Water color.

MÜLLER (C. L.), Paris.

✓ 5 223

Reverie.

13 by 16. Crayon.

VIBERT (J. G.), Paris.

30 224

Servant Reading.

8 by 11. Water color.

35 FORTUNY (M.), deceased, Rome.

225

Study of an Arab.

11 by 7. India ink.

100 STAIGG (R. M.), Boston.

226

Morning.

14 by 16. Crayon.

96 DAVID (G.), Paris.

227

Scene in a Guard Room.

11 by 9. Water color.

105 MAROHN (F.), Paris.

228

Winter Scene, Beggars.

19 by 9. Water color.

Stewart

S. P. L. A.  
B. L. A.  
S. P. L. A.  
P. A.

S. P. A. M. A. M. A.

S. P. A.

S. P. A.

S. P. A.

SCHEFFER (ARY), deceased, Paris.

200. 229 Love, Celestial and Terrestrial.  
13 by 8. Sepia.

NEWMAN (H. R.), New York.

16. 230

Early Spring.  
6 by 7. Water color.

SEIGNAC (P.), Paris.

50. 231

Soap Bubbles.  
8 by 5. Crayon.

DUVERGER (T.), Ecouen.

55. 232

The Charitable Visit.  
8 by 6. Pencil.

FAULKNER (JOHN), R. H. A., Dublin

75. 233

Coast of Ireland.  
10 by 16. Water color.

DEXTER (W.), London.

50. 234 Red Hawthorn and Linnet's Nest.  
9 by 13. Water color.

FARRER (H.), New York.

45. 235

On the Lower Bay, N. Y.  
8 by 13. Water color16. 235<sup>a</sup> Cartel

weeks



84. 236 MAROHN (F.), Paris. *L. Kountze*  
Hide and Seek.  
13 by 10. Water color.
25. 237 CHERGET (H.), Paris. *J. W. Wheeler*  
Church Porch.  
14 by 10. Tinted Drawing.
71. 238 WEIR (R. W.), New York.  
Last Communion of Henry Clay, *Miller*  
8 by 11. Water color.
57. 239 FAULKNER (JOHN), R. H. A., Dublin. *C. Weller*  
Squally Weather.  
8 by 11. Water color.
200. 240 VIBERT (J. G.), Paris. *Van Santvoord*  
Knife Grinder.  
7 by 5. Pen and ink.
160. 241 FORTUNY (M.), deceased, Rome. *Miller*  
St. Jerome.  
(After Ribera.)  
7 by 5. Water color.
76. 242 McLENNAN (JOHN), dec'd, New York. *Heester*  
Our "Foreign Relations."  
9 by 13. Pen and ink. *Van Santvoord*

20. 243 SUTER (J.), Berlin.  
Unterwalden Costume.  
7 by 6. Water color.

41. 244 CHANTAL, Paris.  
Female Head.  
6 by 4. Water color.

137. 245 DARLEY (F. O. C.), New York.  
Italian Boy.  
11 by 8. Water color.

35. 246 DELESSARD (A.), Paris.  
Poultry.  
6 by 8. Water color.

50. 247 VANDERBRUCK, Holland.  
Farm House.  
8 by 11. Water color.

85. 248 GREIL (A.), Vienna.  
The Sentinel—Old Nuremberg.  
10 by 8. Water color.

93. 249 HERSON (E.), Paris.  
Street in Candebe.  
10 by 8. Water color.

*S. S. Friedman*

*Knoedler*

*Bangs*  
*C. Frost*

*H. S. Little*

*J. W. Wheeler*

*C. Frost*

*J. W. Wheeler*

VERTUNNI (A.), Rome.

250 Roman Ruins, Campagna.

5 by 8. Oil sketch.

OWEN (G.), Boston.

251 Study from Nature.

6 by 8. Oil sketch.

WILLIS (H. BRITTAN), London.

252 Scene near Killarney.

8 by 13. Water color.

JUTSUM (H.), deceased, London.

253 Study from Nature, England.

8 by 12. Water color.

GAVARNI, deceased, Paris.

254 Costume of Brittany.

8 by 6. Sepia.

BELLOWS (A. F.), New York.

255 Sandy Creek.

9 by 11. Crayon.

256 Gathering Berries.

12 by 16. Penoil.

Bang  
25th. W. 55.

C. Frost

E. Merrill  
53. E 25

Bang  
25th.

J. W. Wheeler

Sheldon  
102  
Peyton  
Baker  
Santow

Van

C. Meller

BEAUMONT (E. DE), Paris.

28. 257

Caricature.

10 by 8. Water color.

OCKERT (K.), Dresden.

23. 258

Dog and Game.

6 by 9. Water color.

KOEK-KOEK (H.), deceased, Amsterdam

41. 259

Marine View.

6 by 9. Water color.

CHANTAL, Paris.

10. 260

Study of Head.

4 by 4. Water color.

10. 261

Female Head.

4 by 4. Water color.

FERNANDO (King of Portugal).

25. 262

Portuguese Stable.

4 by 5. Pen and ink.

GRANET ( ), dec'd. Paris.

15. 263

Interior (Vaulted Chapel).

8 by 6. Water color.

516

20. 264 BERG (C.), deceased. *H. S. Little*  
 Ploughing.  
 5 by 8. Water color.
37. 265 CALMELET (H.), Paris. *S. C.*  
 Annecy Lake, Savoy.  
 5 by 9. Water color.
100. 266 CHRUGER (J.), Dresden. *J. Loesser*  
 Landscape.  
 5 by 10. Water color.
05. 267 LE BAS (H.), Paris. *S. Valentine*  
 Landscape.  
 5 by 11. Water color.
40. 268 KORNER (MADAME), Paris. *Robbins*  
 Flowers.  
 12 by 9. Water color.
72. 269 STROEBEL (F.), Hague. *Stewart*  
 Interior.  
 11 by 9. Water color.
50. 269<sup>a</sup> GUE, Vienna. *S. C.*  
 Street in Ulm.  
 14 by 9.

15. BOUTON (The Elder), Hague. *G.*  
 270 Arcades of Coliseum.  
 8 by 11. Water color.
15. DE NAMUR (VANDESTEEN), Hague. *H. J. L.*  
 271 Eastern Dogs.  
 6 by 11. Tinted drawing.
130. VAINI (P.), dec'd, New York. *Van Sant*  
 272 The Serenade.  
 12 by 7. Water color.
75. HOMER (WINSLOW), New York. *G. L. H.*  
 273 Hunting for Eggs.  
 10 by 6. Water color.
170. SPANGENBERG ( ), Berlin. *H. J. L.*  
 274 Ruins of the Acropolis.  
 14 by 19. Water color.
127. VERTIN (P. G.), Antwerp. *G. L. H.*  
 275 Street in Utrecht.  
 14 by 21. Water color.
51. MUHLIG (A.), deceased. *L. K.*  
 275<sup>a</sup> Poor Sport.  
 11 by 8.

GIRARDIN (MADAME P.), Paris.

97 276

Lilacs.

17 by 14. Water color.

*H. A. Stedwell*  
*41. Monroe Place*  
*Bklyn*

TAPIRO ( ). Rome.

20 277

The Convent's Hospitality.

17 by 10. Water color.

*L. P. L.*

FORTUNY (M.), dec'd, Rome.

80 278

Mandolin Player.

10 by 7. Water color.

*C. S. Cunit*  
*L. P. L.*

RIVOIRE (F.). Paris.

50 279

Flowers.

19 by 14. Water color.

*L. V.*

DARLEY (F. O. C.), New York.

85 280

Switzerland.

10 by 14. Water color.

*Weller*

MOLE (J. H.). London.

500 281

The Fisherman's Return.

20 by 16. Water color.

From the White sale, 1863.

*Mr. Brown*

PREYER (J. W.), Dusseldorf.

300. 282

Fruit Piece.

20 by 27. Crayon.

MURRAY (ELIZABETH), New York.

260. 283

The Eleventh Hour.

31 by 24. Water color.

TIFFANY (L. C.), New York.

1000.

284

Tangiers, Old Treasury Building.

27 by 41. Water color.

DORÉ (GUSTAVE), Paris.

370.

285

The Retreat from Moscow.

27 by 27. Tinted drawing.

BELLOWS (A. F.), New York.

400

286

The Willow Wagon.

22 by 22. Water color.

GILBERT (SIR JOHN), R. A. London.

1000

287

The Duchess Reading Don  
Quixote.

22 by 22. Water color.

From the Water color, only



VIBERT (J. G.), Paris.

500 288 The Offer of the Umbrella.

18 by 13. Water color.

TUCKER ( ), dec'd, London

80 289 Dover (morning effect).

15 by 20. Water color.

BRION (G.), Paris.

155 290 "Les Miserables."

23 by 16. Crayon.

TOPHAM (F. W.), London.

500 291 Peasants at the Fountain.

20 by 17. Water color.

From the Wolfe sale, 1863.

75 JOHNSON (EASTMAN), New York.

292 The Picture Book.

11 by 13. Crayon.

DELAROCHE (PAUL), dec'd, Paris.

500 293 The Keys of the Bastille.

11 by 14. Water color.

Study for the large picture destroyed in the Hotel de  
Vale Paris.

*Mrs Green  
10. Wash  
Colls.*

*Miller*

*L.P.C.*

*Wolfe*

*L.P.C.*

*Wolfe*

## GREATOREX (ELIZA), New York.

45. 294 Antwerp Cathedral.  
11 by 16. Pen and ink.

35. 295 Venice.  
10 by 16. Pen and ink.

## HOGUET (C.), dec'd, Berlin.

95. 296 The Windmill.  
9 by 18. Water color.

## TAPIRO ( ), Rome.

310. 297 Papal Swiss Guard.  
15 by 10. Water color.

## NICOLL (J. C.), New York.

65. 298 October Afternoon.  
9 by 14. Water color.

## TROYON (C.), dec'd, Paris.

110. 299 Roadside Cottage.  
15 by 12. Pastel

## PAPE (E.), Berlin.

50 300 German Landscape.  
7 by 10. Water color.

McLENNAN (JOHN) dec'd, New York.

29 301

The Bogus Extra.

8 by 10. Pen and ink.

25 302

"Shoddy."

10 by 9. Pen and ink.

55 FAULKNER (JOHN). R. H. A., Dublin.

303

Sunset, Sea Shore.

12 by 20. Water color.

41 304

Fishing Boats.

12 by 16. Water color.

SCHRADER (F.). Dusseldorf.

25 305

Lady Macbeth.

18 by 15. Sepia.

FORTUNY (M.), dec'd, Rome.

35 306

A Hall Porter.

7 by 5. Pen and ink.

190 DE PENNE (C.) Paris.

307

The Lost Scent.

18 by 18. Water color.

*H. S. Little*

*11  
Hill  
Henry  
Brookfield*

*Miller*

*G. P. Melmore*

*Kountze*

35. 308 WEIR (R. W.), New York.  
Marine View. *Lev. I. H.*  
10 by 13. Water color.

27. 309 SMITH (RUSSELL), Philadelphia.  
View of Mount Vernon. *Lev.*  
9 by 13.

27. 310 CHAPMAN (J. G.), Rome.  
Landing of 50 English Pilgrims. *Bel*  
7 by 10. Water color.

26. 311 SMITH (J. G.)  
Cottage Scene. *J. L. F. H.*  
7 by 10. Water color

50. 312 HUGO (VICTOR), Paris.  
Belfry of Lierre. *L. H.*  
9 by 7. Pen and ink.

20. 313 SMITH (RUSSELL), Philadelphia.  
View of Chambersburg, Pa. *Brook*  
4 by 7. Water color.

16. 314 BIRCH (THOMAS), dec'd, Philadelphia.  
Landscape. *Dun*  
6 by 9. Sepia.

GOODALL (E. A.), London.

57. 315 Market Place at Abberville.

4 by 6. Water color.

RANNEY (W.), dec'd, New York.

21. 316 The Sportsman and his Dog.

5 by 6. Tinted drawing.

RICHARDS (W. T.), Philadelphia.

20. 317 Sketch from Nature.

6 by 7. Pencil.

COOMANS (J.), Paris.

57. 318 The Reproof.

7 by 8. Tinted drawing.

570. MEYER VON BREMEN (J. G.), Berlin.

319 The Grandmother's Story.

8 by 6. Water color.

550 FORTUNY (M.), dec'd, Rome.

320 Scene on a Terrace.

10 by 14. Water color.

*Sabin*

*J. S. Burpee*

*Van Santvoord*

*Knoedler*

*Fisher*

*Field*

MERLE (HUGES), Paris.

400. 321 Reception of Napoleon at Grenoble, on his return from Elba, May 7th, 1815.

14 by 11. Water color.

"The whole populace being wild with excitement and enthusiasm, and not being able to find the keys of the city gates at the moment, they tore down one and placing it upon the shoulders of many of their fellows, and mounting one of their number on the top of it, he presents the gate, saying: 'Sire, not being able to procure the keys, we present to you the gates!'"

"The figure behind Napoleon is Cambrón, the next behind him is Marshal Bertrand, and the one whose head is seen is Lobedoyer, who was sent by the king to arrest Napoleon, but who went immediately over to him."—Grenoble is the native city of the artist.

PASSINI (L.), Rome.

322. 322

Monk in his Cell.

10 by 8. Water color.

270.

ZAMACOIS (E.), dec'd. Paris.

Pupil of Meissonier.

900. 323 Waiting at the Church Porch.

14 by 10. Water color.

1 <sup>st</sup> Sample	235.245
2 <sup>nd</sup>	246.265
3 <sup>rd</sup>	2.740
4 <sup>th</sup>	17.215
5 <sup>th</sup>	228.286

228.286